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ON FREE VIEW

FROM 9 A. M. UNTIL 6 P. M.

BEGINNING WEDNESDAY, NOVEMBER 5, 1913

CONTINUING UNTIL DATE OF SALE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

THE

W. E. L. DILLAWAY

COLLECTION OF

ETCHINGS AND DRY-POINTS

BY

SIR FRANCIS SEYMOUR HADEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON MONDAY EVENING, NOVEMBER 10, 1913

AT 8.30 O'CLOCK

CATALOGUE

OF

AN ALMOST COMPLETE COLLECTION

OF THE

Etchings and Dry-points

OF THE GREATEST ENGLISH MASTER
OF LANDSCAPE ETCHERS

SIR FRANCIS SEYMOUR HADEN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE DATE HEREIN STATED

CATALOGUE COMPILED BY

CARL ZIGROSSER

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1913

KLENT & GRAFF CO
NEW YORK

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Delivery will not be made of any purchase during the session of the sale at which it was sold.

Delivery will not be made of any purchase at any time other than between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

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7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot,* and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

PREFATORY NOTE

It is indeed a rare occurrence that so fine a collection of Seymour Haden's work, as this one of Mr. Dillaway's, is offered to the public, and it is an opportunity which should afford a delightful treat to all discriminating print lovers. Really fine impressions of Haden's etchings have constantly become more difficult to obtain, and this sale therefore happens at a very opportune moment. Mr. Dillaway began his collection early, at a time when a comparative plentifulness insured a wide latitude of choice, and enabled him to get hold of many prints and states which are almost impossible to obtain nowadays. A sympathetic insight, too, into the character and particular beauties of Seymour Haden's etching enabled Mr. Dillaway to maintain a uniformly high average in the quality of his impressions. By reason of his taste he knew what to choose at a time when there were many things to choose from. In this way was assembled this collection of the works of Seymour Haden, who, on account of his sincere and consistent love of the out-of-doors and his marvelous technical mastery, has been hailed as the greatest of the English landscape etchers.

CATALOGUE

No. 2. Thames Fisherman

EVENING SALE

MONDAY, NOVEMBER 10, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

1—AMALFI (Harrington, No. 10; Drake, No. 10)
Proof on thin Japan paper. Presented to Jules Jacquemart, the artist, with the words: "Amalfi—Mons. Jacquemart, Seymour Haden," in the autograph of the artist.

2—THAMES FISHERMAN
(Harrington, No. 11; Drake, No. 11)
Signed artist's proof. First state, with the trees on the right well defined, the central tree in the distance replaced by a group of several trees and the signature, "On the Thames, F. S. Haden, 1859," in lower left corner of plate. Eighty impressions printed by Delatre in brown ink on India paper.

(*Illustrated*)

3—KENSINGTON GARDENS (The Small Plate)
(Harrington, No. 12; Drake, No. 12)
Signed artist's proof on Japan paper. Second state, with the name "Seymour Haden" to the lower right replaced by "Kensington Gardens," and added horizontal shadows in the second path.

4—Mytton Hall (Harrington, No. 14; Drake, No. 13)
Signed artist's proof on Japan paper.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere*—had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which, as years proceeded, became more and more a characteristic of Seymour Haden's work."—Frederick Wedmore, *Fine Prints*, p. 103.

"*Mytton Hall* is an old Henry the Seventh house which I was in the habit of staying at for the purpose of salmon fishing in the River Ribble (the Lancashire river) which runs past it."—Seymour Haden.

(*Illustrated*)

5—Egham (Harrington, No. 15; Drake, No. 14)
Signed artist's proof on Verger paper.

"The *Egham* subject has the silence of the open country."—Frederick Wedmore, *Four Masters of Etching*, p. 7.

6—Egham Lock (Harrington, No. 16; Drake, No. 15)
Signed artist's proof on Verger paper. First state, with signature, "Egham Lock, Seymour Haden," added to the left, and with overcast sky.

"*Egham* and *Egham Lock* were done on the same day and from the same spot—one looking up and the other down the River Thames."—Seymour Haden.

7—Sub Tegmine
(Harrington, No. 17; Drake, No. 16)
Signed artist's proof on Japan paper. About thirty impressions in all were taken from the plate. The

No. 4. Mytton Hall

title, "Greenwich Park," is in the handwriting of Whistler, and the plate was etched on the same day as Whistler's "Greenwich Pensioner," Wedmore No. 32.

8—Out of Study Window (Harrington, No. 18; Drake, No. 17)

Signed artist's proof on Verger paper.

"With the single exception of Whistler, there is not another etcher in England who would not have killed this sky in trying to finish it."—P. G. Hamerton, *Etching and Etchers*, p. 300.

"It is the study of the sky, so powerful in its formal handling and so splendid in its light, that forms the main purpose of this plate, one of the most beautiful of all his work, one which brings up recollections of Rembrandt."—Philippe Burty, *L'Œuvre de M. Francis Seymour Haden.*

9—Fulham (Harrington, No. 19; Drake, No. 18)

Signed artist's proof on Verger paper. Trial proof "A" with three poplars only, and with the words, "Fulham on the Thames" near the middle of the lower part of the plate. Etched from the grounds of the palace of the Bishop of London at Fulham.

10—Fulham (Harrington, No. 19; Drake, No. 18)

Signed artist's proof on Verger paper. Second state with the bridge, which in the preceding impressions was of stone, now of wood.

11—On the Test (Harrington, No. 20; Drake, No. 19)

Signed artist's proof on Japan paper.

"This dry-point . . . is one of the most remarkable of his works; it displays a poetry of haunting intensity and indefinable charm; we are astonished that it has not attained the reputation of *A Sunset in Ireland, Calais Pier,* or *Shere Mill Pond.*—Gustave Bourcard, *A Travers Cinq Siècles de Gravures,* p. 443.

"This plate and 'A Water Meadow' were done on the same day, one at noon, the other very late in the evening. Test (in Hampshire) is a famous trout stream."—Seymour Haden.

12—A Water Meadow

(Harrington, No. 21; Drake, No. 20)

Signed artist's proof on Whatman paper.

"I like this plate—which is saying a great deal."—Seymour Haden.

" . . . a vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank." Frederick Wedmore, *Fine Prints,* p. 106.

13—Early Morning: Richmond

(Harrington, No. 22; Drake, No. 21)

Signed artist's proof on Japan paper. First state with the foul biting. Very few impressions taken.

"This was done actually at sunrise. The first state, as usual, is by far the best—the cleaning and 'improvement' of the plate having done nothing for it." —Seymour Haden.

14—Early Morning: Richmond

(Harrington, No. 22; Drake, No. 21)

Signed artist's proof on Verger paper. Second state after the plate was cleaned.

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of morning." —P. G. Hamerton, *Etching and Etchers*, p. 307.

15—Kidwelly Town

(Harrington, No. 24; Drake, No. 22)

Signed artist's proof on Verger paper.

"Above all, he has expressed with indefinable charm, in plates like *Egham*, *Egham Lock*, *Kidwelly*, the tranquility of transparent waters in which villages and trees are reflected on a hot summer's day."—Beraldi, *Les Graveurs du XIX Siècle.*

16—Kidwelly Castle

(Harrington, No. 25; Drake, No. 23)

Signed artist's proof on Verger paper. Intermediate trial proof "C" with the print cut along the lines three-eighths of an inch from upper and lower margins of the plate.

"Done from the railway station while waiting for the train."—Seymour Haden.

"This little study is etched in the style of certain pieces by Rembrandt; the firm lines, lightly spaced, cross themselves, forming planes by parallel masses."—Philippe Burty, *L'Œuvre de M. Francis Seymour Haden.*

17—Kensington Gardens (The Large Plate)
(Harrington, No. 28; Drake, No. 26)

Signed artist's proof on Verger paper. First state before added dry-point touches on one of the dependent branches to the right and on the foliage above it.

"This study is one of the most accomplished of all of M. Haden's work."—Philippe Burty, *L'Œuvre de M. Francis Seymour Haden.*

18—Stems (A Study)
(Harrington, No. 29; Drake, No. 27)

Signed artist's proof on Whatman paper. Called by the artist "A study in anatomy."

19—Combe Bottom
(Harrington, No. 32; Drake, No. 29)

Signed artist's proof on old English paper. Intermediate trial proof "G" with the signature, the shadows of the rabbits, and all the middle distance obliquely across the plate, removed.

"The little piece is a *jewel;* it has a most rare charm. It is very scarce, and we advise the collector who comes upon it not to let it escape him."—Gustave Bourcard, *A Travers Cinq Siècles de Gravures,* p. 446.

20—Combe Bottom
(Harrington, No. 32; Drake, No. 29)

Artist's proof on Whatman paper. First state with the signature and with shadow of rabbits.

"*Combe Bottom* is unsurpassed for sweetness and spontaneity."—Frederick Wedmore, *Etching in England,* p. 61.

21—The Holly Field

(Harrington, No. 33; Drake, No. 30)

Signed artist's proof on Verger paper. First state before added dry-point in blank space in upper right margin.

22—Shere Mill Pond (A Small Study)

(Harrington, No. 37; Drake, No. 34)

Artist's proof on Verger paper.

23—Shere Mill Pond (The Larger Plate)

(Harrington, No. 38; Drake, No. 35)

Artist's proof on Verger paper. First state with the work in the sky.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject which has ever been executed in the world."—P. G. Hamerton, *Etching and Etchers*, p. 305.

24—Shere Mill Pond (The Larger Plate)

(Harrington, No. 38; Drake, No. 35)

Signed artist's proof on Whatman paper. Second state with sky removed.

"This piece, which is becoming rarer every day, is as celebrated as the most famous Rembrandt."—Gustave Bourcard, *A Travers Cinq Siècles de Gravures*, p. 446.

(*Illustrated*)

25—Amstelodamum

(Harrington, No. 43; Drake, No. 37)

Signed artist's proof on Dutch paper. First state before additional work in water and sky.

No. 24. Shere Mill Pond

26—Cranbrook (Harrington, No. 46; Drake, No. 39)
Signed artist's proof on Whatman paper.

27—Dundrum River
(Harrington, No. 49; Drake, No. 42)
Signed artist's proof on Holland paper. Intermediate state before the title, "A River's Bank," was placed at foot of plate.
Dundrum River and *The Two Asses* were originally one plate.

28—The Two Asses
(Harrington, No. 50; Drake, No. 43)
Signed artist's proof on Verger paper. First state with clear foreground.

"Dr. Harrington gives an explanation that would partly have satisfied Goulding as to the destination of some of these prints. 'Some impressions of *The Two Asses* have affixed a penny Inland Revenue stamp, the etching having been presented by the artist, as a form of receipt, to some of the subscribers to the "Etudes à l'Eau-forte,"—a most unhappy choice of subject for the purpose: or was it a sly piece of humor on the part of the artist?' The latter conjecture is right. Mr. Seymour Haden, Jr., tells me that later in his life his father was in the habit of presenting impressions of this plate to engaged couples."—Martin Hardie, *Frederick Goulding, Master Printer*, p. 53.

29—A Sunset in Ireland
(Harrington, No. 51; Drake, No. 44)
Signed artist's proof on Holland paper.

"This plate, and also *A By-Road in Tipperary*, were

No. 29. A Sunset in Ireland

done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—Seymour Haden.

"*A Sunset in Ireland* is Haden's best work in dry-point and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—Atherton Curtis.

(*Illustrated*)

30—Battersea Reach

(Harrington, No. 52; Drake, No. 45)

Artist's proof on Verger paper. First state before the wherries in midstream and the signboard in front were removed.

"Gives a sense of space and air. . . . Mr. Haden's love for large white spaces was never more strikingly manifested than in the published states of this etching."—P. G. Hamerton, *Etching and Etchers*, p. 307.

31—Battersea Reach

(Harrington, No. 52; Drake, No. 45)

Signed artist's proof on Japan paper. Second state with two monkeys on the wall.

32—Near the Grande Chartreuse

(Harrington, No. 56; Drake, No. 49)

Signed artist's proof on Holland paper. This was etched after a drawing by Turner.

33—Thomas Haden of Derby

(Harrington, No. 58; Drake, No. 51)

Signed artist's proof on Verger paper.

"Thomas Haden of Derby, my grandfather, was, under a polished exterior, one of the most determined men I have ever known and one of the bravest. He would have made a hero of romance if he had had the chance. At the age of eighty-five he defended the house against the whole mob of Derby, keeping them at bay all night."—Seymour Haden.

34—Portrait of Francis Seymour Haden (Number Three) (Harrington, No. 61; Drake, No. 54)

Signed artist's proof on Whatman paper.

35—Newcastle in Emlyn

(Harrington, No. 62; Drake, No. 55)

Signed artist's proof on Verger paper.

"It is a very interesting little piece engraved in the manner of a free sketch, very attractive in its simplicity." — Gustave Bourcard, *A Travers Cinq Siècles de Gravures*, p. 449.

36—House of the Smith

(Harrington, No. 63; Drake, No. 56)

Signed artist's proof on Verger paper. First state before the removal of the large flat stone in the foreground.

"This may be taken as fairly representative of Mr. Haden's sketches on copper."—P. G. Hamerton, *Etching and Etchers*, p. 306.

37—Kenarth (Harrington, No. 64; Drake, No. 57)
Signed artist's proof on Verger paper.

38—Kilgaren Castle
(Harrington, No. 65; Drake, No. 58)
Signed artist's proof on Verger paper.

"Engraved in the same manner as that of *Newcastle in Emlyn*. It is perhaps even more remarkable in its marvelous synthesis: the lines apparently are all aimless, yet they form a finished picture! The powerful pencil of a powerful artist is manifest."—Gustave Bourcard, *A Travers Cinq Siècles de Gravures*.

39—Cardigan Bridge
(Harrington, No. 67; Drake, No. 60)
Signed artist's proof on Verger paper. First state with fewer lines in water in lower left corner.
The five Welsh plates were all etched on one day, August 17th, 1864.

40—The Fishermen
(Harrington, No. 69; Drake, No. 61)
Signed artist's proof on Whatman paper. Trial proof "A" before the lower part of the man and the foreground to the right were etched in.

41—Penton Hook
(Harrington, No. 70; Drake, No. 62)
Signed artist's proof on Japan paper. Trial proof "B" with additional working on the tree.

"*Penton Hook*, which is one of many wrought in 1864, is another instance—and we have had several already—of the artist's singular power in the suggestion of tree form. Of actual leafage, leafage in detail, he is a

less successful interpreter, as is, indeed, only natural in an etcher devoted on the whole to broad effects, looking resolutely at the ensemble. Detail is nothing to him—ensemble, balance, is all. But the features of trees, as growth of trunk and bend of bough reveal them, he gives us as no other contemporary etcher can."—Frederick Wedmore, *Four Masters of Etching.*

42—The Lovers' Walk

(Harrington, No. 72; Drake Supplement, No. 190)

Signed artist's proof on Holland paper. Trial proof "A" with much bur in the trees to the left.

43—Thames Ditton, with a Sail

(Harrington, No. 73; Drake, No. 64)

Signed artist's proof on Japan paper. First state with hull of the boat and two men in it, put in in dry-point, and before the plate was reduced in size. About fifteen impressions.

44—Railway Encroachment

(Harrington, No. 74; Drake, No. 65)

Signed artist's proof on Verger paper.

45—Brentford Ferry

(Harrington, No. 75; Drake, No. 66)

Signed artist's proof on Verger paper.

46—The Towing Path

(Harrington, No. 76; Drake, No. 67)

Signed artist's proof on Verger paper. Second state with the figure of the lady, and with "The Towing Path" to the right, and "Hampton Court," partially removed.

"Mr. Haden always thought this one of his best plates —an opinion, however, in which he has stood, he is

bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite."—Seymour Haden.

47—Evening (Harrington, No. 77; Drake, No. 68)

Signed artist's proof on Japan paper.

"The poet of peaceful rivers."—Philippe Burty.

48—Shepperton (Harrington, No. 80; Drake, No. 71)

Signed artist's proof on Verger paper.

"Shepperton . . . is a typical example of his simple manner of rendering nature, with one thoroughly characteristic note in the play of shadows on the water, showing the magical effect of his line with all its apparent unconsciousness of aim."—A. M. Hind, *A Short History of Engraving and Etching*, p. 328.

49—Kew Side (Harrington, No. 82; Drake, No. 73)

Signed artist's proof on Japan paper.

50—Kew Ait (Harrington, No. 86; Drake, No. 77)

Signed artist's proof on Verger paper.

"*Kew Side* and *Kew Ait* were done during a stay of a day or two at the house of Mr. Charles A. Cole."—Seymour Haden.

51—Croquis in Burty's Garden (Harrington, No. 88; Drake, No. 79)

Artist's proof on old French paper. An impromptu sketch to show Mr. Burty how to suggest, in etching, the direction of the growth of the bark of a tree. Twelve impressions printed.

No. 53. Sunset on the Thames

52—"Griff" (Harrington, No. 89; Drake, No. 80)

Signed artist's proof on Verger paper. Trial proof "A" with full inscription, "Kew, June 5, 1864," and without dry-point. A portrait of Mr. Charles A. Cole.

53—Sunset on the Thames

(Harrington, No. 93; Drake, No. 83)

Signed artist's proof on Verger paper. First state before the interval between the two rays to the left was filled in by new work.

"The first state is the best and is now very rare."—Seymour Haden.

"The effect of light is given with such magnificent force that the whole sky flames."—P. G. Hamerton, *Etching and Etchers*, p. 301.

"He can show us with a few well-placed strokes a splendid, radiant sunset, as in the *Sunset on the Thames*, or a glistening sunrise dispelling the morning mists, as in his *Early Morning, Richmond.*"—Atherton Curtis.

(*Illustrated*)

54—Hands Etching—O Laborum

(Harrington, No. 94; Drake, No. 84)

Signed artist's proof on Japan paper. Second state, with shaded subject on plate and before plate was reduced in size.

55—Hands Folded (Harrington, No. 97; Drake, No. 86)

Signed artist's proof on English paper.

56—Little Calais Pier

(Harrington, No. 98; Drake, No. 87)

Signed artist's proof on Dutch paper. First state before the figure seated at the end of the pier. Done

from the deck of the Dover-Calais boat at three in the morning.

57—Horsley's House at Willesley
(Harrington, No. 99; Drake, No. 88)
Signed artist's proof on Whatman paper.

58—Horsley's Roof
(Harrington, No. 100; Drake, No. 89)
Signed artist's proof on Verger paper.

59—Horsley's Cottages
(Harrington, No. 101; Drake, No. 90)
Signed artist's proof on Verger paper. First state before added dry-point on trees to the right.

60—Old Willesley House
(Harrington, No. 102; Drake, No. 91)
Signed artist's proof on Holland paper.

61—"Puff"—Dog Asleep on a Chair
(Harrington, No. 105; Drake, No. 94)
Signed artist's proof on Verger paper. "Puff" was a dog belonging to Mr. Charles A. Cole.

62—Twickenham Church
(Harrington, No. 107; Drake, No. 95)
Proof on Holland paper.

63—Twickenham Bushes
(Harrington, No. 108; Drake, No. 96)
Signed artist's proof on French paper.

64—The Assignation

(Harrington, No. 109; Drake, No. 97)

Signed artist's proof on Verger paper.

65—Old Chelsea Church

(Harrington, No. 110; Drake, No. 99)

Signed artist's proof on Verger paper.

66—Yacht Tavern, Erith

(Harrington, No. 112; Drake, No. 101)

Proof on Holland paper.

67—Erith Marshes

(Harrington, No. 113; Drake, No. 102)

Signed artist's proof on Whatman paper. First state before the sky was cleaned. This plate and No. 112 were etched when in company of Daubigny, the painter and etcher.

68—The Moat House

(Harrington, No. 114; Drake, No. 103)

Proof on English paper.

"The house in this plate is really old Willesley House (see *Old Willesley House*, No. 60), the plate being only begun, and a suitable foreground being found for it at Sonning in Berkshire, it was finished there."—Seymour Haden.

69—Sonning Bank

(Harrington, No. 116; Drake, No. 105)

Proof on Verger paper.

70—Harry Kelly's, Putney

(Harrington, No. 117; Drake, No. 107)

Signed artist's proof on Verger paper. Fine early impression, with the reflection of the smaller flagpole still visible.

71—The Feathers Tavern

(Harrington, No. 118; Drake, No. 108)

Signed artist's proof on Holland paper. First state before plate was reduced in size.

72—Thames Side

(Harrington, No. 119; Drake, No. 109)

Signed artist's proof on Verger paper. Nos. 118 and 119 originally formed one plate, measuring 9½ by 6 inches.

73—A Castle, County Wicklow

(Harrington, No. 121; Drake, No. 110)

Signed artist's proof on Verger paper.

"This is the castle of the late Mr. Howard Brooks."
—Seymour Haden.

74—Bark Refitting

(Harrington, No. 124; Drake, No. 112)

Signed artist's proof on English paper. Trial proof "B" before the removal of trees, sailing boats, and other work to the left.

75—Firs (A Study)

(Harrington, No. 126; Drake, No. 113)

Signed artist's proof on Whatman paper.

76—Mount's Bay

(Harrington, No. 127; Drake, No. 114)

Signed artist's proof on Japan paper.

"This was the first plate etched wholly in the bath." —Seymour Haden.

77—The Herd (Harrington, No. 128; Drake, No. 115)

Proof on Whatman paper.

"This plate at the instance of Mr. Burty was given to illustrate a rubbishing book entitled 'Sonnets et Eaux-fortes' on the understanding that twenty-five impressions from the plate should be given to me before it was destroyed. It has therefore become a very rare plate. Moreover, the printing of the impressions in this book is bad. So that a good impression is still rare."—Seymour Haden.

78—The Turkish Bath with Two Figures

(Harrington, No. 133; Drake, No. 118)

Signed artist's proof on old English paper.

79—The Turkish Bath with One Figure

(Harrington, No. 134; Drake, No. 119)

Signed artist's proof on old English paper.

"Though called *The Turkish Bath*, this, and No. 133, are really studies of shampooers."—Seymour Haden.

80—Battersea Bridge

(Harrington, No. 136; Drake, No. 120)

Proof on Holland paper. First state with shading on uppermost cloud to the left and the circular reflection of the moon.

81—The Island Opposite Boyle's Farm
(Harrington, No. 138; Drake, No. 121)

Signed artist's proof on Verger paper.

82—The Inn, Purfleet
(Harrington, No. 139; Drake, No. 122)

Signed artist's proof on Holland paper. First state, with "Purfleet" added to the left, and on the right, following "1869," "Seym^{r} Haden f^{t}."

"A very fair rendering of the Thames below London." —Seymour Haden.

83—The Inn, Purfleet
(Harrington, No. 139; Drake, No. 122)

Signed artist's proof on English paper. Second state with the sitting figures to the right, now standing up.

"A good example of his simple, direct way of handling sky and water."—Atherton Curtis.

84—Opposite the Inn, Purfleet
(Harrington, No. 140; Drake, No. 123)

Proof on Holland paper.

85—Ludlow Castle
(Harrington, No. 142; Drake, No. 125)

Proof on Verger paper.

86—Whitfield Yew
(Harrington, No. 143; Drake, No. 126)

Signed artist's proof on Arnold paper.

87—The Two Sheep

(Harrington, No. 144; Drake, No. 127)

Signed artist's proof on Japan paper. Trial proof "C" before the rabbit, the signature and the date were removed.

88—Breaking Up of the "Agamemnon"

(Harrington, No. 145; Drake, No. 128)

Signed artist's proof on Whatman paper. First state with a smoking chimney, a brig under sail, and other work in the distance beneath the bow of the boat.

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. Hamerton, *Etching and Etchers,* p. 310.

"Perhaps, all things considered, the artist's masterpiece."—Atherton Curtis.

89—Iffley Mill (Harrington, No. 146; Drake, No. 129)

Signed artist's proof on Verger paper.

90—A Brig at Anchor

(Harrington, No. 147; Drake, No. 130)

Signed artist's proof on Van Gelder paper. Trial proof "A" with the white sail of the barge, and before additional work in the waves.

"The trial proofs with the white sail, and twenty-five of the published state with the dark sail, signed by me and taken before the plate was given to the 'Portfolio,' are alone good."—Seymour Haden.

91—Sawley Abbey

(Harrington, No. 148; Drake, No. 131)

Signed artist's proof on Holland paper. Trial proof "D" with bare foreground.

92—Sawley Abbey

(Harrington, No. 148; Drake, No. 131)

Proof on Holland paper.

"Yet, as time went on, there came, no doubt, an increasing love of the sense of spaciousness, of breadth, and of potent effect. The work was apt to become more dramatic and more moving. The hand asked the opportunity for the fuller exercise of its freedom. *Sawley Abbey*, etched in 1873, is an instance of this, and I am glad to mention it, not alone for its merit, but because, like a certain number of its fellows among the later work, it is etched on zinc—a risky substance, which succeeds admirably when it succeeds, and when it fails, as Sir Seymour tells me, fails very much."—Frederick Wedmore, *Etching in England*, p. 58.

93—By Inveroran

(Harrington, No. 149; Drake, No. 132)

Signed artist's proof on Whatman paper.

94—Scotch Firs, Inveroran

(Harrington, No. 150; Drake, No. 133)

Proof on Holland paper. Trial proof "A" before the mountain was removed.

95—Scotch Firs, Inveroran

(Harrington, No. 150; Drake, No. 133)

Signed artist's proof on Holland paper. First state after the mountain top was removed.

The two Inveroran plates were executed in strong outline to serve as a basis for mezzotint, somewhat in the manner of the Liber Studiorum plates.

96—The Amstel (A Memorandum)

(Harrington, No. 151; Drake, No. 134)

Signed artist's proof on Verger paper. Etched from an upper window of the Amstel Hotel at Amsterdam.

97—The Millwheel

(Harrington, No. 153; Drake, No. 136)

Signed artist's proof on Holland paper.

98—An Essex Farm

(Harrington, No. 155; Drake, No. 138)

Proof on Holland paper.

"I like this plate and think it is one of the best and most masculine of my works."—Seymour Haden.

"I am sending you the Essex Farm plate, to be tried on the same paper as the Agamemnon. . . . Kindly see to it, and let me have a proof or two that I may choose one of them as a *bon à tirer*. It is a favorite plate on account of the distance and I should be sorry to lose it."—A letter of Seymour Haden's to his printer, Goulding. From Martin Hardie's *Frederick Goulding, Master Printer.*

99—The Boat-house

(Harrington, No. 156; Drake, No. 139)

Signed artist's proof on Holland paper. First state before the plate was again reduced in size, and with the duck's head and breast in the foreground to the right.

"The plate was done at Purfleet, a place to which I often resort for an afternoon of fresh semi-sea air. On no occasion that I recollect have I ever been there without seeing the white horse which appears in the

No. 103. Windmill Hill Number One

No. 104. Windmill Hill Number Two

etching, and which I understand is an old pensioner of Mr. Whitebread's, who lives hard by."—Seymour Haden.

100—Hand Painting

(Harrington, No. 159; Drake, No. 142)

Signed artist's proof on Verger paper.

101—Hands Dry-pointing

(Harrington, No. 160; Drake, No. 143)

Signed artist's proof on Dutch paper.

102—Winchelsea Canal

(Harrington, No. 161; Drake, No. 144)

Signed artist's proof on Holland paper. Very rare intermediate trial proof before the first state with a reflection in the water of the clump of trees to the right of the moon, and minor variations in clouds above the moon. Mentioned by Harrington as "Two or three trial proofs before the final effect was reached."

"Winchelsea is an old English town, once on the sea, but now three miles from it. The canal is little more than a ditch, but the whole region is singular, and suggestive of a time long gone by."—Seymour Haden.

103—Windmill Hill No. 1

(Harrington, No. 163; Drake, No. 146)

Signed artist's proof on Verger paper.

"Windmill Hill is a high common, near Swanage, which has long served as a landmark for vessels at sea. This and all the following plates, up to the "Little Boat House" were all done within a fortnight in the immediate neighborhood of Swanage in Dorsetshire."—Seymour Haden.

104—Windmill Hill No. 2
(Harrington, No. 164; Drake, No. 147)
Signed artist's proof on Verger paper.
"I like this plate."—S. H.

105—Windmill Hill No. 3
(Harrington, No. 165; Drake, No. 148)
Signed artist's proof on Verger paper.
"This and the two preceding plates were done on the same day."—Seymour Haden.

106—Ye Compleat Angler
(Harrington, No. 166; Drake, No. 149)
Signed artist's proof on Verger paper.

107—Nine Barrow Down
(Harrington, No. 167; Drake, No. 150)
Signed artist's proof on Verger paper.
"The Dorsetshire etchings, *Windmill Hill, Nine Barrow Down*, and the like, are most of them dry-points. In them, though the treatment of delicate distances is not evaded, there is especial opportunity for strong and broad effects of light and shade. Perhaps it is to these that a man travels as his work continues, and as, in continuing, it develops. At least it may be so in landscape."—Frederick Wedmore, *Four Masters of Etching*, p. 11.

108—The Keep (Harrington, No. 168; Drake, No. 151)
Signed artist's proof on Verger paper.

109—The Sluice (Harrington, No. 169; Drake, No. 152)
Signed artist's proof on Holland paper.

110—The Cabin (Harrington, No. 170; Drake, No. 153)
Signed artist's proof on Holland paper.

111—The Castle Bridge
(Harrington, No. 172; Drake, No. 155)
Signed artist's proof on Verger paper. Done at Corfe Castle.

112—Swanage Bay
(Harrington, No. 173; Drake, No. 156)
Signed artist's proof on Whatman paper.

"A very good little plate in my opinion."—Seymour Haden.

113—Newton Manor
(Harrington, No. 174; Drake, No. 157)
Signed artist's proof on Holland paper.

114—Challow Farm
(Harrington, No. 175; Drake, No. 158)
Signed artist's proof on Whatman paper.

"Challow Farm: I have no proof. Last six over stumped—not *sharp* enough. This absence of sharpness is a common fault in the printing of dry-points. The proof should show the quantity of ink honestly carried by the line, else it does not look like bur and betrays the stump."—Letter of Haden to his printer, Goulding. From Martin Hardie's *Frederick Goulding, Master Printer*, p. 62.

115—Wareham Bridge

(Harrington, No. 176; Drake, No. 159)

Signed artist's proof on French paper. Trial proof "D" before the horses in the foreground were shaded and weeds to their right removed.

116—The Little Boat-house

(Harrington, No. 177; Drake, No. 160)

Signed artist's proof on French paper. First state with the foreground to the right entirely bare.

117—The Little Boat-house

(Harrington, No. 177; Drake, No. 160)

Signed artist's proof on Verger paper. Second state before the boat and oar in the foreground were partially erased.

118—A Backwater

(Harrington, No. 178; Drake, No. 161)

Proof on Holland paper. Trial proof "C" before the addition of the three ducks in the foreground.

119—Sketch at the Back of a Zinc Plate

(Harrington, No. 179; Drake, No. 162)

Signed artist's proof on French paper.

120—The Three Cows

(Harrington, No. 180; Drake, No. 163)

Signed artist's proof on Holland paper.

121—The Willows

(Harrington, No. 181; Drake, No. 164)

Signed artist's proof on Verger paper. Trial proof "A" before the two small tree trunks in upper left corner reach the upper plate mark.

122—The Willows

(Harrington, No. 181; Drake, No. 164)

Signed artist's proof on Holland paper. First state before the added tree trunk and brushwood hide the path to the left.

123—Dusty Millers

(Harrington, No. 182; Drake, No. 165)

Signed artist's proof on Japan paper. First state before the man at the stile carries a fishing rod.

124—Barbel Fishing

(Harrington, No. 183; Drake, No. 166)

Signed artist's proof on Whatman paper.

125—The Vicarage

(Harrington, No. 184; Drake, No. 167)

Signed artist's proof on French paper. This plate and *Barbel Fishing* originally formed one plate and was done at Sonning in Berkshire.

126—Grim Spain

(Harrington, No. 186; Drake, No. 168)

Signed artist's proof on Japan paper. The town and walls of Burgos.

127—The Fountain, Cintra

(Harrington, No. 188; Drake, No. 169)

Signed artist's proof on Verger paper. Trial proof "C" with sky and strip of plate to the right bare and middle distance partly indicated in outline.

"This fountain stands at the entrance to the palace of Monserrat, which was built originally by Beckford, and in which Byron wrote 'Childe Harold.' It over-

looks the lines of Torres Vedras—the whole extent of which may be seen from the windows."—Seymour Haden.

128—The Terrace, Cintra
(Harrington, No. 193; Drake, No. 173)
Proof on Verger paper.

129—Outside the Cork Convent, Cintra
(Harrington, No. 194; Drake, No. 174)
Signed artist's proof on Whatman paper.

130—Inside Cork Convent, Cintra
(Harrington, No. 195; Drake, No. 175)
Signed artist's proof on Verger paper.

131—The House By the Sea
(Harrington, No. 200; Drake, No. 176)
Signed artist's proof on French paper. Drawn and etched and printed during a lecture at the Royal Institution to illustrate the ordinary or "interrupted" method of etching.

132—The Amstel
(Harrington, No. 201; Drake, No. 177)
Signed artist's proof on Holland paper. Done during a lecture at the Royal Institution to illustrate the "continuous" method of etching suggested by Seymour Haden.

133—The Hedgerow
(Harrington, No. 203; Drake, No. 178)
Signed artist's proof on Dutch paper. Done during a lecture at the Royal Institution to illustrate the process of "dry-pointing."

134—The Turret

(Harrington, No. 204; Drake, No. 179)

Signed artist's proof on Dutch paper. Plate improvised to illustrate etching on zinc by the "continuous" process.

135—Three Tree Farm

(Harrington, No. 206; Drake, No. 181)

Signed artist's proof on French paper. Impromptu sketch to illustrate a lecture on the "continuous" method of etching.

136—Harlech (A Second Plate)

(Harrington, No. 212; Drake supplement, No. 207)

Signed artist's proof on Holland paper.

137—The Minister's Horse

(Harrington, No. 214; Drake supplement, No. 209)

Signed artist's proof on Holland paper. Very few impressions printed.

138—The Village Ford

(Harrington, No. 216; Drake supplement, No. 211)

Signed artist's proof on Whatman paper. First state before the clouds in the sky and the man with ladder by the haystack.

139—Encombe Woods (Number Two)

(Harrington, No. 219; Drake supplement, No. 213)

Signed artist's proof on Holland paper.

140—Cowdray Castle with Cows

(Harrington, No. 220; Drake supplement, No. 215)

Signed artist's proof on Dutch paper.

141—Cowdray Castle with Geese
(Harrington, No. 221; Drake supplement, No. 216)
Signed artist's proof on French paper.

142—The Three Calves
(Harrington, No. 222; Drake supplement, No. 217)
Signed artist's proof on Dutch paper.

143—The Four Cows
(Harrington, No. 223; Drake supplement, No. 218)
Signed artist's proof on Dutch paper.

"Tirage of *Four Cows* and *Three Calves* really quite perfect, and in harmony with all my views and requirements! This ought to encourage the reasonable side of you."—Letter from Haden to his printer, Goulding. From Martin Hardie's *Frederick Goulding, Master Printer*, p. 64.

144—The Twins—Sarah and Anne Haden (No. 2)
(Harrington, No. 228; Drake supplement, No. 222)
Signed artist's proof on Dutch paper. Trial proof "A" before the shading behind the shoulders on both sides of the plate.

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